



Potters Guild of British Columbia

1359 Cartwright St., Granville Island
Vancouver, B.C. V6H 3R7
(604) 683-9623

NEWSLETTER

DECEMBER 1989

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A SCULPTURAL APPROACH TO POTTERY: A WORKSHOP WITH RICHARD NOTKIN

Garth Clark, in his recent book, "The Eccentric Teapot", Abbeville Press, New York, 1989, p 59, discusses Richard Notkin's work extensively, and we quote,

"The enduring influence of both Yixing and trompe l'oeil can also be seen in the work of Richard Notkin, an Arneson student and one of the most intriguing teapot makers of our time. The manner in which Yixing potters and Chinese scholars were able to infuse a sensually beautiful object with symbolic and intellectual content has fascinated Notkin. He has reproduced the distinctive Yixing clays, added some variations of his own, and adopted a series of tough issues as his subject matter: the fear of death, urban blight, the hostage crisis of 1981, and the dangers of nuclear energy."

In the book, photographs of four teapots are displayed: the Skull teapot, (1981), the Cooling Towers, (1983), the Oval Curbside teapot, (1986), and the Hostage teapot, (1987). One in the latter series is reproduced here, and Clark comments further, "the heart image functions on many levels, ironically symbolizing human emotions, compassion, and conscience, and, at the same time, our individual vulnerability".



Hostage teapot, series (1987)

Notkin himself explains something of his work in the December '87 issue of the *Studio Potter*, p 20: "Although I have personally chosen the overt role of social commentator and critic, I have never intended to understate the role of the abstract sculptor or the equally dedicated potter, including the unknown craftsman whose objects of beauty and functionality reaffirm the unique human spirit of creativity. Every act of creativity is a positive statement in itself, benefitting the creator and those around him. The ripple effect of many creative acts—our collective creativity—eventually reaches, touches, and benefits the whole of humanity."

Richard has agreed to come to Emily Carr College to give a workshop on Saturday and Sunday, January 20th and 21st. The following is a representative outline of a two day hands-on demonstration workshop he gave recently.

DAY ONE

- Cubic Inch of Clay (An individual exploration of miniaturization in clay).
- Slide lecture: Miniature carving techniques in clay.
- Demonstration: Miniature throwing techniques.
- Lunch
- Demonstration: Slip Casting: molds, assembly, drying, etc.
- Slide Lecture: Ceramic artwork of Richard Notkin

DAY TWO

- Slide Lecture: Clay: Working with Kids
- Hands on: Ceramic Relief Tiles
- Slide Lecture: Plaster Mold Making and Ceramic Slip Casting Techniques.
- Lunch
- Drawing/Slide Lecture: "Sculptural/Functional: inspiration, development of ideas, prototype models.
- Hands on: Plaster-mixing techniques
- Lecture: Ceramic Slips for Casting
- Slide Lecture: Industrial Ceramic Production Techniques. (he worked with Kohler for a time).

As you can see, there will be something for everyone! We're not sure at this point about the hands-on component of his workshop for us, but in the event we can accommodate some of that aspect, don't dress in your best!

... Continued on p. 2

Ann Hironelle from Port Townsend Washington will present a weekend demo workshop on March 10th and 11th at Emily Carr as well. Details to be available in the February newsletter.

The Potters Guild of B.C. NEWSLETTER

is published 10 times a year. Submissions are welcome, and should be in the Guild office by the last Friday of the month. Material may be edited for publication.

Managing Editor: Jan Kidnie.

Editorial Committee: Bob Kingsmill, Laurel McGregor, Hiro Urakami, Nathan Rafla, Anne Fleetham.

Mailing: Jobst Froberg, Rosemary Amon, Savita Kshatrija.

Advertising rates: \$75.00 full page; \$40.00 half page; \$25.00 quarter page; business card \$15.00; classified \$5.00 for 3 lines; additional lines \$2.00 each. All ads must be prepaid.

The Potters Guild of B.C. membership is \$20.00-individuals, \$30.00-groups, January to January. See application form elsewhere in this issue.

Board of Directors: Sam Kwan, Pres., Tam Irving, Vice-Pres.; Nathan Rafla, Secretary; Kathryn Youngs, Treas.; Theota Dancer, Bob Kingsmill, June MacDonald, D'Arcy Margesson, Cherie Markiewicz, Elsa Schamis, Terry Ryals & Ron Tribe.

ANNUAL GENERAL MEETING

Notice is hereby given of the Annual General Meeting of the Potters' Guild of British Columbia, to be held on Thursday, January 25, 1990, at the Granville Island Information Centre Theatre, starting 7:30 pm.

At that time, information about planned programmes for the coming year will be made available, and an election of new board members carried out. The following people are remaining on the Board: Theota Dancer, Tam Irving, Bob Kingsmill, June MacDonald, D'Arcy Margesson, Nathan Rafla, Elsa Schamis, and Kathryn Youngs. The following, Sam Kwan, Cherie Markiewicz, Terry Ryals and Ron Tribe are stepping down as members of the Board.

The Nominating Committee of Elsa Schamis and Theota Dancer have conducted a search for members willing to be on the Board of Directors of the Guild, but at time of printing, no volunteers have "volunteered" themselves. Four are needed, to make a necessary total of twelve members. Elsa and Theota urge you to get in touch with them (526-1221, or 929-5543), and/or come to the AGM in January. Potters are very busy people, but without volunteers on the Board of Directors, the Guild cannot function.

FROM THE LIBRAIRIAN'S DESK

Some new publications ordered and due to arrive any time are: "American Craft", an excellent periodical requested by several people; and "Masters of the the Crafts", catalogue to the National Museums' show of the Bronfman award recipients, 1977-1986. We also have added some slides to the lending collection, including a few of porcelain and glass from the Victoria and Albert Museum in London, Picasso ceramics from the Picasso museum in Barcelona, and of Medalta pottery from the Glenbow Museum in Calgary. Photograph collections are in the process of being brought up to date and labelled.

I hope that the library will become its normal vital self after regular meetings resume. In the meantime, since my book-lending duties on Fridays leave me with as much free time as the Maytag repairman, I have compiled a list of missing periodicals, and hope that they may surface in some of your organizational bouts! They are,

Ceramic Review: March/April, 1989, and Nos. 116, 110, 104, 64, 63, 59, 55, 48, 43,.....

Contact: Nos. 74 and 67.

Fusion: Vol.13, No.1 and No.4; Vol. 11, No.2(special edition, 4th Int'l Ceramic Symposium), and Vol.10, No.4.

Ceramics Monthly: February, June, July, August and September(!!!), 1988;

New Zealand Potter, Vol.31, Nos. 1 and 2, 1989.

While some of these have been missing for quite some time, we encourage you to double-check. And a further reminder to those people with overdue books to put them back in circulation for the New Year. We have almost 300 excellent books in the library, and we hope they will be well enough used to keep ordering new publications, and keep abreast of the exciting new work being done all over the world.

Happy Christmas and New Year!
Margaret McClelland

SCULPTURAL APPROACH

... Continued from p. 1

Tea, coffee and light refreshments will be available for a donation. As in the past, an optional potluck lunch for the Saturday noon break is planned. Please bring ready-to-go main dishes, salads, or desserts, plus your own plate and utensils if you don't want to use plastic. Since lunch in the workshop space with our guest can be an enjoyable time to talk and mix with acquaintances, you are encouraged to take part. To register, please see the form on page 5 of the Newsletter.



Gallery of B.C. Ceramics
1359 Cartwright St. Granville Island
Vancouver BC, Canada
(604) 669-5645 V6H 3R7

GALLERY SCHEDULE

The Gallery Christmas show will open November 28th through December 24th, during regular hours, Tuesday through Sunday, 10:30 am to 5:30 pm.

GALLERY PROFILE

The latest work by Sheila Daykin Lindfield, "Moving upon Silence" was featured for the month of November. Presently an instructor (of up to 10 classes a week for children aged two to twelve!) at the Arts Umbrella on Granville Island, Sheila was presented with one of three Finning awards at CABC's annual juried exhibition, "Made by Hand", at the Cartwright Gallery in 1988. She is a graduate of the Chelsea School of Art, London, as well as of McGill. The following is her description of her work.

"It became apparent, very early in my work in ceramics, that my interest lay with handbuilding, and not wheel-throwing (although at Chelsea in London, I certainly had to learn to throw). The central problem, for me, with hand-formed work has been how to allow the forms to go off-round, without making them look arbitrary or contrived. I want them to retain the balance and serenity of finely-thrown pots, whilst encompassing the complexity and diversity that handbuilding makes possible.

I work with a stoneware body that has a large component of fireclay, and fire to cone nine. The pieces are formed using a combination of slabbing, pinching and coiling. I will use a mold to give the initial curve to the bowl-forms, which I then modify considerably. My favourite tool is a hook-bladed cobbler's knife. I do a lot of cutting and remaking before arriving at something workable.

After the bisque firing, I apply underglazes with sponges and brushes, and then a series of dry slip-glazes, using a spray-gun. I am rarely satisfied with the results of the first glaze firing, and may refire numerous times. Having begun with a predilection for an all-white surface, I have become more interested in colour and texture, and how the surface treatment can augment the form."

December 15th is the final 1989 jurying deadline for new work in the Gallery. As usual, 6 pieces of new work or slides, along with a typed biography, are required.

EXHIBITIONS

Judy Cranmer, "Feats of Clay", Opening November 29, until December 22, at the Seymour Art Gallery, 1204 Caledonia Ave., N. Vancouver, 929-7981.

The Sharli Gallery, 53 Lonsdale, in North Vancouver is presently holding its **Annual Ceramic** show, including work by many members of the Guild. Phone 985-1731 for information.

The Fraser Valley Potters Guild presents **Clay 89**, its juried exhibition at the Maple Ridge Art Gallery, 11949 Haney Place, M.R., 467-5855, from November 12th to December 17th.

Gail Carney, "Dolls on Paper with Refrigerators", at the Pitt Galleries, 36 Powell, November 20-December 9th.

The National Biennial of Ceramics Corporation is pleased to announce that its 4th juried exhibition will take place in Trois-Rivieres from June 12 to August 26, 1990. A selection of the works will then be part of a travelling exhibition which will be presented in several large cities across Canada. A total of \$18,000 in prizes will be awarded to the artists whose works are selected by the jury. For further information, check the Potters' Guild office, or write to C.P. 1596, Trois Rivieres, Quebec, G9A 5L9, or phone (819)374-3244.



Sheila Daykin Lindfield

LETTER

Fellow Potters,

I could hardly even say I'm potting still, but I am, though it's set in some ever-shifting 10-year plan. As Bob Kingsmill says, "Once a potter, always a potter", and of course we all know how true that is; the clay dust settles on the brain.

When John Reeve, Leonard Epp, and Reg Dixon were all together in '71/'72, teaching at the old Art School adjoining V.V.I., I was fortunate to have been there too, as a 3rd/4th year student. Along with me and others were Malcolm Stewart, Margaret McClelland, Sam Kwan, Mark Lawrence, Steve Nemeth, all graduating that year together (and Val with her duck-feet pots).

Mick Henry used to drop by on occasion to sit/stand and talk and smoke for a few hours (a Valdy sort of character). And Tam Irving was just completing his assortment of industrious machinery at his cliff-perched studio near Horseshoe Bay.

There was a particular and special energy there, at the old Art School. We had one cantankerous 'Cat-in-airey' then, with a brand new Cone 10 electric kiln which was in repair because someone hadn't set the shut-off properly, and it went into melt-down. Doug estimated it went to cone 15 or so before it was noticed to still be on the next morning. Also, there was the smokey 'Lost wax' kiln for the metal sculptors, but sometimes the potters got in there for one large, tightly-stacked bisque firing, and the top-loader was always fill with plaster-studded pieces which sometimes sounded more like someone was popping corn.

John (and Mick, too) had brought with him the Leach-Hamada attitude in a very strong spiritual manner, and this impressed deeply on most of us, in our daily learning, the inherent qualities of that school of thought. With Reg and Leonard's points of view, that made for three very distinct approaches to clay.

Across the street, on Hamilton, was Hiro's House of Ceramics, with the Bau-xi next door, and the Alcazar and Marble Arch pubs in large use. Beer was 22 cents a half pint then, and coffee was 10 cents, going to 15 by the end of that winter. I remember the day when the talk of the hour was that a truck had just plowed through one side of the Alcazar, ending up right next to the bar. Meanwhile, pool continued on as if nothing had happened.

The courtyard between VVI and the Art School was 'open' and fresh in every sense of the word, with a lunch hour volleyball game in continual progress, sometimes regardless of rain. Some days, it was the Bakers vs. Sculptors; some days, Print-makers vs. Auto Mechanics, and sometimes the white smocks of the technicians would go against some of the instructors; all this occurring spontaneously, depending who got to the volleyball and the court first. And all around and above, from vantage points like the breezeway, steps, and every window, were the student nurses' aides, almost-secretaries, hairdressers, chefs, apprentice electricians and the like, all in their distinct styles of dress uniforms, fragrances, (and smells).

Meanwhile, the various groups of artists were also as distinct in their appearance and individuality (to say the least), depending mostly on their chosen medium. Mine was clay.

The bakers kept dropping down to our corner to see what we were mixing up in the dough mixer. One even ended up taking a night course in wheel-throwing, and made some pieces, as light as —a pastry!

The cafeteria is still much the same today as it was then, with reasonable prices, though with a lot less creativity around, without the Art School students there. But sadly, the open courtyard is covered now: closed in and 'muffled'. It was always in that area that everyone melded. It was a continually vibrant and moving creative area, with everyone coming in from all directions, glancing off with ideas and interaction, and then going out in all directions, like sparks of hot metal off a grinding wheel.

I miss those days and months of cool moist winter, into steamy spring, and I miss all those people that I met and talked to and got to know there. We've all parted company long ago, and I hardly ever see anyone anymore, though the experience there has been a lasting influence to me in every day's passing: relating now to then, and remembering fondly all the good stuff that went on there, and all the people reacting in that positive space of creativity and laughter.

As one of John's students, I still hope, even at this very late date (20 years later), that the large kiln intended at Robert's Creek might become a reality. The bricks still sit, overgrown with moss, and crumbling like some Incan monument waiting to be rediscovered and resurrected. And if asked to join in on such a project, all us middle-aged, but still very much potters, who latched on to the dream, still stand waiting and wondering about the opportunity of the working, functioning pottery as John had intended and arranged for.

At least for me, that experience as read about and seen at such places as Winchcombe Pottery has yet to happen here in B.C. (besides the Clayworks Society, or apprenticing at Robin Hopper's Hillsdale pottery back in Ontario). And I still ask myself if I haven't already experienced it, somewhere, sometime, many, many years past. Perhaps LaBourne, or Korea, or Egypt, or maybe not at all, it being just a figment of my imagination...

Sweet dreams folks, and have a good Christmas,
Keith Receveur

THANKS AND REQUESTS

The production, and I think the reading, of this Newsletter is made very enjoyable when articles and notes from the membership are sent in. If you have any comments, suggestions, reactions, memories, or hints to pass on, I'll be delighted to hear from you. I did appreciate those of you who took the time to respond to the questionnaire sent out in the spring, and I hope you notice I took note! (Or else I'm working on it.)

Jan Kidnie, Editor

CALLS FOR ENTRY/ OPPORTUNITIES

The Vancouver Community Arts Council, a non-profit organization, is accepting proposals for upcoming exhibition in the Davie Street Gallery. Deadline is January 17, 1990. Phone the office at 683-4358, or write the CAC, 837 Davie St., Vancouver, V6Z 1B7, for further information.

Vancouver Craft Market at the VanDusen Botanical Gardens takes place in December. Contact Simone Avram, 8540 Demorest Dr., Richmond, B.C., V7A 4M1, or phone 275-2724..

Parke International Markets are now accepting application for their craft markets at Whistler, Kamloops, Van Dusen Gardens, Vancouver, West Vancouver, Coquitlam, White Rock, and Penticton. Contact 3257 W. 36th Ave., Vancouver, B.C., V6N 2R6, or phone 362-2363.

Circle Craft Gallery is accepting applications for shows in 1990. Contact Helena Wennerstrom, Executive Director, Circle Craft, 1666 Johnston St., Vancouver, V6H 3S2 for details.

The Biennale Orlandi, Geneva, Switzerland, **Design Contest** for wall and floor tiles measuring 21.6 x 21.6 cm.(ceramic). Deadline January 15, 1990. Contact Biennale Orlandi, Mat Securitas Express X.A., Box 289, Ch 1211, Geneva 26, Switzerland.

Members of the Ontario Clay and Glass Association, **FUSION**, are invited to enter **Fireworks 1990**, opening June 2nd, in Ottawa. Harlan House, Barbara Ensor, and Michael Sheba are the jurors for the show which will tour in major Ontario cities thereafter. For more information, (entry application before Jan. 20, 1990) contact FUSION, c/o Carolynne Pynn-Trudeau, 23 Gordon St., Ottawa, K1S 4C6. (613) 233-9455.

Mac McLennan had sold his kiln building and repair service business to Len Warner of Maple Ridge, and Len will be happy to do any repairs or building you might be in need of. You can call him at 467-9943 and his address is 11937-230th Street, MR, V2X 6R3

CAPILANO COLLEGE CLAY & TEXTILE ARTS PROGRAM

The two year Clay & Textile Arts Program offers the following courses during the Spring semester starting January 8, 1990. These courses are open to part-time students.

Art 230 Marketing Skills for the Craftsperson

Monday nights 6-9 pm. Starting Jan. 8, Room A206 This course will be team-taught by faculty who are professionals in the field of marketing, communications, advertising and promotion, photography, and who have experience as practicing craftspeople.

Art 276 Sculptural Clay

Mondays, 9 am to 12 noon; lab, 1 pm to 4 pm. Jim Thornsby, Instructor

Art 165/274 Beginning and Advanced Functional Clay

Tuesdays and Thursdays, 9 am to 12 noon; lab, 1-4 pm. Donna McLaren, Instructor.

Art 161/285 Beginning and Advanced Surface Design

Wednesdays and Thursdays, 9 am to 12 noon; studio, 1-4 pm. Lesley Richmond, Instructor.

Art 169/268 Beginning and Advanced Weaving

Mondays and Fridays, 9 am to 12 noon; studio, 1-4 pm. Mienneke Mees, Instructor.

Evening courses are offered as well:

Art 165-02 Ceramic Art, Mondays, 6:30-9:30 pm with Jim Thornsby; and

Art 198-01 Fabric Printing, Thursdays, 7-10 pm with Yvonne Wakabayashi.

For further information, call the Art Department at 984-4911.

WORKSHOPS

"The Case for Clay in Art Education II, Culture and Tradition", The San Jose Symposium, January 10-13, 1990. Contact MC # 221, Santa Clara Co. Office of Education, 100 Skyport Dr., San Jose, CA 95115. (408) 453-6524.

The Old School House Gallery and Art Centre of Qualicum Beach is offering a pottery seminar, February 10 and 11, 1990, with professional potter, Bob Kingsmill, and Canada's leading potter, Wayne Ngan. Registration fee: \$50 per person. For more information call 752-6133, Monday thru Saturday, 10:00 am to 5:00 pm.

I unearthed from the library the following speech given by Harry Davis between 1968 and 1970 at various venues, including the Commonwealth Institute in London. What follows is the first part of that speech, and I hope to be able to include further segments at a later date. (Ed.)

A HISTORICAL REVIEW OF ART, COMMERCE AND CRAFTSMANSHIP

By Harry Davis "©"

It may be wondered why I, as a potter, have chosen a title which obviously has more to do with sociology than pottery. The reason is that the history of the relationship between these three explains the peculiar position of pottery today, and also explains the need which people seem to feel to differentiate between artists and craftsmen in the arbitrary way in which they do. This distinction has much more to do with prestige than with creative talent, and is very much bound up with social status. The history of this relationship also explains the peculiar fact that pottery has "made the grade"—that a generation ago potters managed to insinuate themselves into the world of Fine Art, while cabinet makers, musical instrument makers and blacksmiths, etc., did not.

Walter Gropius, the well-known architect and founder of the Bauhaus, spoke somewhere of the "fatal legacy from a generation which arbitrarily elevated some branches of art above the rest, as Fine Art, and in so doing robbed all arts of their basic identity and common life." This strikes me as a wonderfully vivid and concise statement about a social malaise which lies at the back of the whole of Western culture. The generation to which Gropius is referring is of course the one which lived in the first half of the 16th century, and to which Leonardo Da Vinci and Michaelangelo belonged, as did also Giorgio Vasari the painter and author, whose writings had, I believe, a considerable influence on the growth of this legacy. In actual fact the arts and the crafts are parts of a continuous sequence, extending from spheres of activity where the imaginative is maximal and craftsmanship is subordinate, to those where craftsmanship is dominant and imagination has no place at all. In this context one must remember that a lathe worker machining parts for engines, or a pottery worker tending a jigger, are both craftsmen at the non-imaginative end of the sequence. Clearly one can have craftsmanship without what we call Art, but one cannot have art without craftsmanship. Somewhere in this sequence there is, one might say, a frontier zone where art becomes craft in the non-imaginative sense. It is unfortunate that this is thought of as a

fixed line, arbitrarily located, instead of as a zone with room to manoeuvre.

The creation of a work of art involves the artist in innumerable movements back and forth across this zone. He switches between the purely manual and the purely imaginative, and the two merge continuously. It is perhaps even more unfortunate that people find themselves, or so they think, located on one side or the other of this imaginary line. In consequence you get people who, in certain situations will proclaim indignantly, or even conceitedly "I am an Artist" and thereby put paid to any further argument, and others who when brought into contact with what they think is art proclaim pathetically "Of Course I am no Artist" and venture no comment. The probability is that in fact neither of them is uttering the truth. These arbitrary divisions are post-Renaissance social irritants, because before the 15th Century these distinctions were not made. Men and their occupations were distinguished on the basis of the physical tasks they performed. Painters made pictures. Image makers carved in stone and wood. Potters made pots, and although they made some exceedingly fine things—beautiful things—significant things—exciting things—whichever adjectives happens to be fashionable, yet none of these people were called artists. The interesting thing is that their languages had no such word, and the thing we call art was liable to emerge in almost any artifact that craftsmen made. In consequence—and with an absence of bally-hoo—a cultural something, a human something, permeated the entire social environment.

One should note that the question of a relationship between artist and craftsman did not arise, as they were one and the same person. This spontaneous creativity in the human make-up is as old as the record of man's works. There is no escaping the extraordinary beauty of the tools and artifacts of stone age man, and the work of the Maoris and the Aborigines is full of fine examples. Graham Clark, the eminent archeologist, points out what an ancient characteristic of man this is. In a reference to hand-axes of the mid-Pleistocene, i.e., 300,000 years ago he says: "It would be perverse to account for the finest hand-axes in terms of their function alone since they were better made than large numbers which must presumably have been adequate. The cult of excellence, the determination to make things as perfect as they could be made, even if, at a purely utilitarian level, perfection might seem excessive, is something which began this early in the history of man." It is sobering to reflect on the magnificent things that have been done outside what we like to think of as civilization, and to remember that the acme of barbarity can also be found within it.

EXHIBITION AND SALE FOR THE CANADIAN CLAY AND GLASS GALLERY

The first national Exhibition and Sale held in support of the Canadian Clay and Glass Gallery and in celebration of the groundbreaking for the Gallery was a resounding success on several levels.

Prominent artists from coast to coast were invited to donate work for the Exhibition and Sale, and the response was overwhelming. With more than 280 exemplary pieces of art in clay, glass, stained glass and enamel, we were able to mount an outstanding exhibition which was very well attended by collectors, artists, curators and an appreciate public. The Exhibition succeeded in giving the participating artists the exposure they so richly deserved and in convincing the public that a national gallery, dedicated to the collecting, documenting and exhibiting of the ceramic

arts, was indeed a necessary addition to our cultural heritage. From a more pragmatic and financial standpoint, the Exhibition netted over \$15,000 which was extremely gratifying.

The Groundbreaking ceremonies for the Canadian Clay and Glass Gallery marked an auspicious moment in the history of the ceramic arts in this country, and it created a momentum which was further energized by the Exhibition and Sale and by the gallery shows which featured artists from every province. Both events were national in scope. Artists from across Canada have helped to build this national gallery and should be proud. It will open its doors in 1991.

MEMBERSHIP RENEWAL

You are reminded that your present membership in the Potters' Guild lapses as of January 1st, and you are encouraged, while clipping out the registration for the Richard Notkin workshop, to do the same for your 1990 membership. Come to think of it, it'll cost you \$15 more for the workshop, if you don't! A further request: for the sake of easy accounting, please write separate cheques for workshop and membership. Thank you!

Please register me for the
RICHARD NOTKIN WORKSHOP, "A SCULPTURAL APPROACH TO POTTERY"
Saturday - Sunday, January 20 & 21, 1990 9 am - 5 pm at ECCAD

I will also take part in the Potluck Lunch on Sat.

\$25 Guild Member

\$40 Non member

\$20 Fulltime Student

Name _____

Address _____

Phone _____

- ☐ Membership Application
- ☐ Membership Renewal
- ☐ Change of Address

Mail to:
The Potters Guild of B.C.
1359 Cartwright St.
Vancouver, B.C. V6H 3R7

Name: _____

Address: _____

City & Province: _____

Postal Code: _____ Tel: _____

I enclose my cheque/money order in the amount of \$

(Fees: Individual: \$20/year, Group: \$30/year)

FOR SALE

Pug Mill, Amaco Model B. Never used. Cost \$2100; need \$1400, OBO. Leave message for Ron at 421-7343.

Skutt electric kiln, Model 1018-3., 4.38 cu.ft., Cone 8. Excellent condition, \$900; Call Cathy in Courtenay at 335-2458.

Skutt 7 cu.ft. round kiln, 45.08 amps, Cone 8; \$500; and

Wooden kick wheel, \$150; Call Penny Birnbaum at ~~736-0959~~ 731-4694

SPS Clay, Vashon Buff; \$9.00 a box; Call Ian at 432-9115.

Distributor Close Out!! Huge savings on Harrison Bell underglazes, glazes, Medmor overglazes, Bell cones and more. Try your offer on bulk sales. Pacific Western Ceramic: 278-9282.

CHRISTMAS SALES

Christmas Craft Sale, Community Arts Council, November 30-December 23. Tuesday through Saturday, 11 am - 6 pm. 837 Davie St. Vancouver. 683-4358.

Season's Greetings



GREENBARN POTTERS SUPPLY LTD.

9548-192nd St. Surrey

Phone: 888-3411

NEW.....

Stratford CLAYS

In the next few weeks, we will be getting in a sample order of clay from Stratford Clay Supply Ltd. in Ontario. Right now we're looking at the following bodies:

A cone 6 porcelain.

Four cone 10 porcelains:

- a functional porcelain
- a grogged functional porcelain
- a translucent porcelain
- an true "English" porcelain.

Stratford clays are mixed "wet" and then filter pressed, and have a very good reputation. They will be a bit higher in price than our present porcelains, due to freight costs. If you'd like more information on these clays, please call and ask for Dave.

Continuing SALE:

STILL 50 % OFF ASSORTED GLAZE AND BODY STAINS. These are a variety of stains that Estrin used to carry. Once these are gone, they will still continue to be available on a special order basis.

Christmas Hours:

Friday, December 22nd.....	9 - 5
Saturday, 23rd	Closed
Sunday, 24th	Closed
Monday, 25th	Closed
Tuesday, 26th	Closed
Wednesday, 27th	9 - 5
Thursday, 28th	9 - 5
Friday, 29th	9 - 5
Saturday, 30th	Closed
Sunday, 31st	Closed
Monday, January 1st	Closed
Tuesday, 2nd	9 - 5